

the marquee • volume 11 • no. 3

NEWSLETTER OF THE ASSOCIATION OF KANSAS THEATRE

SPRING, 1985

HALL OF FAME HONORS GLADYS SIX AND CHARLES KEPHART

The Association of Kansas Theatre Board of Directors unanimously chose to induct Gladys Six and Charles Kephart into the Kansas Theatre Hall of Fame for 1985. The award presentation was made at the AKT Annual Business Meeting, Sunday, February 17th at the conclusion of the 11th Annual Convention and 1985 Festival of American Community Theatre at Washburn University in Topeka.



GLADYS NEWTON SIX has been active in her service to the Lawrence community and in her service to youth theatre throughout her life. She taught Speech and Drama in the Lawrence schools for 20 years.

Her work with religious drama and with drama for young people has been nationally recognized by the National Recreation Assn. She has been awarded the Valley Forge Freedom Medal and the Cardinal Spellman Medal. In 1965, she was awarded a silver cup by the National Children's Theatre Assn. for 20 years of the highest quality theatre for youth. In 1966, the Marji Jean Morgan Medallion was awarded to Mrs. Six in Cedar Rapids, IA as one making the greatest contributions to work in children's theatre in Region Six.

Although retired for a number of years, Mrs. Six has continued her interest and support for theatre in Lawrence. Her quick wit and deep commitment continue to encourage others to participate in and enjoy theatre. In helping the Lawrence Community Theatre conduct a successful fund raising drive for its own facility, Mrs. Six said: "Since my first production in 1937 of the Lawrence Children's Community Theatre, I

have been convinced that community theatre is a way to bring together people of different social and economic, racial and ethnic groups who are interested in the performing arts. Community theatre helps build a community." The Green Room in the new Lawrence Community Theatre has been named in honor of Gladys Six.



CHARLES KEPHART was born and raised in Salina, educated at Kansas Wesleyan and the University of Kansas. He originally planned on a career in the ministry, but found a new sense of direction when, as a theology major, he played a part in *OUR TOWN* and now conducts his ministry through theatre.

In 1960, he founded the Salina Community Theatre, now celebrating its 25th anniversary. 200 people attended their opening production of *BUS STOP* held in a old school building. In 1973, after an intensive fund drive, they built their own building. The growth of SCT is evident: in 1960, they sold \$1800 worth of season tickets. Now they have an \$80,000 budget, three full-time employees, and hundreds of volunteers each season. They have a co-producer program (businesses and corporation underwriting production costs) and strong support not only in Salina but in surrounding towns as well.

Charles Kephart has directed over 100 productions, written an original play, *GAMES*, which was produced by SCT last year, and is proud of being a "jack of all theatre trades." Those whose lives he has touched through his ministry of theatre feel his love and caring throughout SCT.

OTHER AKT AWARDS

AKT's Outstanding Achievement in Theatre Awards were given this year to Jo Gatz, Margaret Goheen, and Tom Rea (posthumously).

JO GATZ began her teaching career in the 1940's. She taught at Colby Community College from 1967 to 1984 and was head of the Fine Arts Department from 1975-1982. She directed over 100 productions, began a dinner theatre program in 1969, developed a children's theatre program which toured the area to 5000 kids each year. She has been recognized as outstanding teacher; in WHO'S WHO OF AMERICAN WOMEN; and sums up her life in theatre by saying: "To find joy in one's work is gratifying; to give joy to others is delightful."

MARGARET GOHEEN has spent 38 years at Independence Community College as teacher of drama, radio and speech, and as a director of theatre. She met William Inge first in high school, later while teaching at ICC. She devoted much energy to getting the new ICC theatre named after Inge--this finally occurred in 1975. She also works with the Inge Collection at ICC. She began the Inge Festival in 1982. From a humble start it has become a full-fledged conference with guests such as Jerome Lawrence, William Gibson, and Robert Anderson (see separate article on the 1985 Inge Festival).

TOM REA's teaching career began at Bethany College and he later spent more than 25 years teaching and directing at Kansas University. He directed more than 60 productions at KU. He was also a fine actor--people still speak of his performance as Hamlet and Malvolio. Tom had a special love for musicals and was stricken with his final illness during a rehearsal of THE FANTASTICKS last July. Tom made an important contribution to community theatre, especially in Kansas, as he was the architect of the Kansas Community Theatre Plan in the late 50's and early 60's. He helped form the Kansas Community Theatre Conference at that time as well. Tom is remembered as a caring and concerned person, a real friend to those whose lives he touched. He will continue to be missed.

AKT RECOGNITION

Certificates of Recognition were awarded to Velina Houston, a graduate of Kansas State University (1979), and a recent MFA graduate from UCLA, for the production of her play, AMERICAN DREAMS, by the Negro Ensemble Company in New York, directed by Samuel Barton.

Lawrence Community Theatre was awarded a Certificate of Recognition for its successful drive to purchase and renovate an old church building into its first theatre facility. Total amount raised was in excess of \$143,000 in 10 months.

BUSINESS AND THEATRE AWARDS

The following businesses were recognized for their support of theatre in their communities:

Lawrence: FMC Corporation, Hallmark, and TRW Oilwell Cable Division

Salina: Bonanza Steakhouse, Brown Mackie College and Southwestern Bell

Topeka: IBM Corporation, St. Francis Hospital and Medical Center

Vassar: Osage Products (Hallmark)

A resolution recognizing continuing support of theatre in their community was sent to the following businesses in Topeka which were Business and Theatre Awardees in 1984: Volume Shoe Corporation, Hill's Pet Products, Merchants National Bank, and Southwestern Bell Corporation.

TOPEKA CIVIC THEATRE WINS FACT '85

Topeka Civic Theatre will have to "get its act together and take it on the road" to Minot, ND April 26-28, as the Kansas representative to the Region V Festival of American Community Theatre. Its production of I'M GETTING MY ACT TOGETHER AND TAKING IT ON THE ROAD won the Kansas FACT held Feb. 15-17th at Washburn University Theatre. The production was directed by Terrance McKerrs.

Lawrence Community Theatre came in second with its production of INHERIT THE WIND, directed by Bobby Patton.

Judges Jim Carver, Vera Roberts and Jack Wright gave special recognition to Salina Community Theatre's set for their production of TALLEY'S FOLLY, and to Olathe Community Theatre's costumes for THE AUTOGRAPH HOUND.

ASSOCIATION OF KANSAS THEATRE 1986 CONVENTION PROGRAM PROPOSAL FORM

DEADLINE: MAY 1, 1985

SEND PROPOSALS TO: AKT CENTRAL OFFICE, 1334 Lakeside Drive, Topeka, Kansas 66604

1. NAME OF PERSON PROPOSING PROGRAM:
Address _____ Zip _____ Phone () _____
 2. TITLE & TYPE OF PROGRAM: (Performance, workshop, demonstration, lecture-demo, panel, etc.)

 3. BRIEF DESCRIPTION OF PROGRAM:

 3. PROGRAM PARTICIPANTS: (Name/address/phone of participants and/or chair)
(1) _____
(2) _____
(3) _____
(4) _____
(Use separate sheet if more space is needed and attach securely, and check here _____)
 4. PREFERRED DAY & TIME FOR PROGRAM: Friday PM Eve Saturday AM PM Eve Sunday AM _____
 5. TIME REQUIRED: Single session (90 minutes) _____ Double Session (180 Minutes) _____
 6. POTENTIAL AUDIENCE APPEAL (TYPE/GROUP):

 7. SPACE REQUIREMENTS AND/OR SPECIAL NEEDS:
Amount/Type of space required _____
How should seating in room be arranged?
Do you need: Lectern (free standing) _____ Lecturn (table top) _____ Blackboard _____
Projection screen _____ Flip charts and easel _____ Tables _____ Other (describe):

- Note: Any member of AKT may apply for one of the slots at the AKT Convention. If you wish to be a participant in the proposed session, however, you should find one or two other participants and a Chair. The Convention Planning Committee will usually not accept proposals for sessions with only one participant. Please note that AKT members who are chairs or participants in Convention sessions must register for at least the day of their participation. Students who have been legitimately invited to perform at Convention will be given a student pass for the day of their participation.
8. IF YOU DO NOT WISH TO PROPOSE A PARTICULAR SESSION, but would like to request one, please list the kinds of sessions you would like to be offered below:

- FOR OFFICE USE ONLY: Approved by: _____ Date: _____
Notified by: _____ Date: _____

PLAYWRIGHTS

The National Committee for Arts with the Handicapped (NCAH) is seeking aspiring playwrights. The second "Integrated Young Playwrights Festival" is underway and seeking new talent. Students are urged to compete this year. For more information, contact: Deborah Pines at 202/293-3989.

The Belmont Dramatic Club, a community theatre which dates back to 1903, will sponsor its second annual Original One-Act Play Competition. Authors are invited to submit manuscripts for consideration to the Club, 58 Harriet Ave., Belmont, MA 02178. Enclose stamped, self-addressed envelope for return of scripts. Deadline is April 30, 1985. The winning one-act play will be given a staged reading by the Club in the spring of 1985, and the playwright will receive a cash prize of \$50. For further information, call Joan Channick at 617/242-4168.

As a direct result of the recent On-going Ensembles grant from the National Endowment for the Arts Theatre Program, Circle Repertory Company has announced that it is once again interested in re-

ceiving unsolicited scripts. Send plays to: Bill Hemmig, Circle Repertory Company, 161 Avenue of the Americas, New York, NY 10013. Call: 212/691-3210.

New England Theatre Conference's John Gassner Memorial Playwriting Award competition is underway. It is open to U.S. playwrights (and Canadian). Full-length plays and one-acts are eligible. Deadline for submission is June 1, 1985. Plays that have had non-professional productions are eligible and encouraged. Write to NETC Central Office, 50 Exchange St., Waltham, MA 02154 for more information.

LESSAC SUMMER TRAINING WORKSHOP

The Lessac Summer Training Workshop '85 will be held June 19-July 31, 1985 at the University of Minnesota/Duluth. Supervised by Arthur Lessac, the instruction includes 180 hours of intensive training limited to 30 participants. Six college credits are available. Tuition/housing fees are \$1425. Deadline for application appears to be May 1, 1985. For further information, call Terry Anderson or Deb Good at 218/726-8113.

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(1-800-346-3026, x449)



MORE FACT AWARDS

The FACT judges were very impressed with the quality of acting throughout the Festival and especially recognized the following characterizations:

Charley Oldfather as Drummond in INHERIT THE WIND (Lawrence)

Nancy Engleken as Heather in I'M GETTING MY ACT TOGETHER... (Topeka)

Dorthea Donahue as Sally Friedman in THE FIFTH OF JULY (Barn Players)

Kim Grimaldi as Sally Talley in TALLEY'S FOLLY (Salina)

Lou Lyda as Matt Friedman in TALLEY'S FOLLY (Salina)

Dwight Nesmith as Weller in THE GIN GAME (Junction City)

Stanley Foster as Olin in THE LAST MEETING OF THE KNIGHTS OF THE WHITE MAGNOLIA (Wichita)

Ed McCabe as Harry in THE AUTOGRAPH HOUND (Olathe)

Roxy Callison as Sister Mary Ignatius in SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU (Winfield)

Congratulations to you and all the others who helped make our 1985 Kansas FACT such an exciting Festival!

UNIVERSITY/COLLEGE FESTIVAL, cont.

Cost for participating company members is \$3 for the entire day. Cost of lunch is not included. Lunch is available in the Student Union--\$2.50 for a full lunch and \$1.40 for the salad bar.

We hope to see a big turnout for this exciting educational and celebrational event! Roger Moon, Chair of the University/College Division, is the Festival Chair. Dennis Denning, Director of Theatre at Marymount, is our host.

ATA GOLDEN ANNIVERSARY LOGO CONTEST

A national contest to select a logo for the American Theatre Association's Golden Anniversary has been announced by the Public Relations Committee for the Anniversary Year, 1986. The winning logo will be distributed across the U.S. for use in programs of ATA members, and will be available for use by the committee throughout the year. The competition is open to any member of ATA. To be eligible, each entry must meet the following requirements:

1) The art should be in black and white, approximately 5" in width and/or length, and submitted on an 8-1/2x11 sheet of white paper.

2) The minimum copy that must appear on the logo is: American Theatre Association, 50

3) The logo should be immediately recognizable as a symbol of the 50th anniversary of ATA.

4) It should be effective if reduced to a size as small as 1" in width and/or length.

Entry deadline is May 1, 1985. All entries should be sent to: Shirley Harbin, ATA Golden Anniversary Public Relations Committee, c/o Wayne State University, Theatre Promotion Office, Detroit, MI 48202. The winning artist will receive a small monetary award as well as recognition for an important contribution to the anniversary observance.

All designs will be submitted to the PR Committee and the ATA Board. The members of the Committee reserve the right to determine whether the designs meet acceptable standards for association-wide use. Since the ATA logo cannot be altered, it should not be incorporated into the design. Final decision will be made by the Committee & Bd.

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WORKSHOPS AND OTHER OPPORTUNITIES

Marlene Wilson's first-level workshop in Volunteer Management will be offered July 14-19, 1985 at the University of Colorado in Boulder. Highly recommended for community theatre directors and board members, the five-day workshop costs \$200 (preregistration) plus housing on campus. For further information, contact the Office of Conference Services, Campus 454, University of Colorado, Boulder, CO 80309 or phone 303/492-5151.

New York's Circle in the Square Theatre offers a 7-week summer workshop program which includes classes in Acting Technique, Scene Study, Dance and Movement, Speech and Voice, and Singing Interpretation 5 days a week. For further information, write: Admissions, Circle in the Square Theatre, 1633 Broadway, New York, NY 10019.

The Alabama Shakespeare Festival, The State Theatre announces 1985-86 Fellowships in Production and Management. Fellowships range from \$600 to \$6000 and are available in many production and management

ment areas for 3, 6, 9, or 12 months, depending on the availability of the applicant and the needs of the theatre. Applications are accepted throughout the year. For further information, write: ASF Fellowships, Alabama Shakespeare Festival, The State Theatre, P.O. Box 20350, Montgomery, AL 36120-0350 or call 205/272-1640.

The University of Illinois/Champaign-Urbana announces a Directing Colloquim for the Theatre Today to be held June 24-July 20, 1985. Cost is \$800 for four weeks or \$600 for the first two weeks. For further information, contact: Julie Mertz, Conferences & Institutes, 116 Illini Hall, 725 S. Wright St., Champaign, IL 68120 or call 217/333-2881.

A National Symposium on the Preparation of Arts Teachers will be held at Louisiana State University/Baton Rouge May 1-3, 1985. No fees are required to attend, but pre-registration is requested. Call or write: David W. Baker, 123 Design Center/School of Art, Louisiana State Univ., Baton Rouge, LA 70803; 504/388-5907 or 388-5412.

KANSAS CITIZENS FOR THE ARTS

Kansas Citizens for the Arts is being organized as a statewide organization in order to achieve the following missions:

- 1) Educate the public to the importance of the arts as a vital dimension in a well functioning society.
- 2) Foster and encourage a broader awareness and understanding by public officials and legislators at all levels of government, local, state and national, of the importance of the arts to the citizens of Kansas.

3) Provide an effective channel of communication including a statewide network of artists, arts organizations and other concerned citizens and organizations through which their views and concerns can be properly communicated regarding programs, policies and funding levels of governmental bodies which relate to or have an impact on the arts.

Board members are being selected on the basis of one or both of the following criteria:

- 1) Ability to be influential in the governmental process and exhibit a willingness to actively participate in securing support for the arts;
- 2) Willingness to actively provide services as needed by the Kansas Citizens for the Arts.

Each board member is expected to participate actively in some way. Fundraising will be pursued only to the extent of providing the necessary funds for the organization as related to development of informational materials, postage, clerical assistance, legislative reception, etc. The cardinal rule of fundraising is that in order to be successful, the board itself must be committed. Some contribution from each individual board member is expected.

Kansas currently ranks 49th in per capita funding for the arts as compared with the other 55 states and jurisdictions. The two-year goal for state appropriations for the arts in Kansas is to achieve the average level of the other states in our region--approximately 40 cents as compared with Kansas' current level of 20.1 cents per capita.

TRANSIENTS -- PLEASE NOTE!

Students and other AKT members planning to move to a different address this summer are exhorted to notify the Central Office of your new address as soon as possible, so you may receive the Summer MARQUEE.

SUMMER WORKSHOPS AVAILABLE

AKT would like to offer workshops to interested groups in the area of volunteer recruitment/retention, effective boardsmanship, and developing goals and plans for organizations. Anyone interested in hosting and/or sponsoring such workshops should contact the Central Office at 913/232-7709, as soon as possible.

CREATE A FESTIVAL

Spokane (WA) Civic Theatre, as part of its commitment to the art of playwriting, created a "Playwright in Residence" program in order to explore the collaborative process as well as encourage "the craft which keeps theatre alive." They have recently extended this commitment by creating a "Playwrights' Forum Festival." Here's how it works, according to Pam Kingsley of the SCT staff:

- 1) They solicit manuscripts from all writers within a 100 mile radius of Spokane (this is similar to what Manhattan Civic Theatre did this past fall).
- 2) They ask for a minimal entry fee to cover administrative costs.
- 3) They give rules of entry which govern the festival, complete with deadlines, form and length guidelines on scripts entered, and instructions for submission.
- 4) They produce, in the summer, those entries which have been selected by the Advisory Committee.
- 5) They provide final adjudication by a professional/s in the field.
- 6) They provide an honorarium for the most promising script presented in the Festival. (funding for this can be sought through local donations).

What does the Festival do for area playwrights?

- 1) Provide a production of their work.
- 2) Involve them with other writers from the area.
- 3) Gives encouragement and constructive evaluation.
- 4) Offers the opportunity to work with actors, directors and production people from the theatrical community.

What does the Festival do for theatre? It promotes, in a very tangible way, the craft which keeps all theatre moving ahead, growing artistically.

For further information, write: Pam Kingsley, Spokane Civic Theatre, P.O. Box 5222, Spokane, WA 99205.



Pot-Pourri

One of Jimmy Durante's favorite memories occurred during a performance for WWII veterans. After his first routine there came loud applause. However he focused on two men sitting in the first row. They had each lost an arm and were applauding by clapping their two remaining hands together...TEAMWORK.

Teamwork--that's what Pot Pourri is all about...an opportunity for AKT members across the state to offer support to other members. Here's how it works:

1. Fill out the form below
2. Indicate props, furniture, costumes, etc. you would be willing to loan or rent
3. Indicate props, furniture, costumes, etc. you have a need for
4. Return form to registration desk or mail to Teresa Stohs
5. We will try to match needs and work as a clearing house
6. If your status changes, send an update to Teresa Stohs
7. Teamwork--we all benefit

Name _____

Organization _____

Address _____

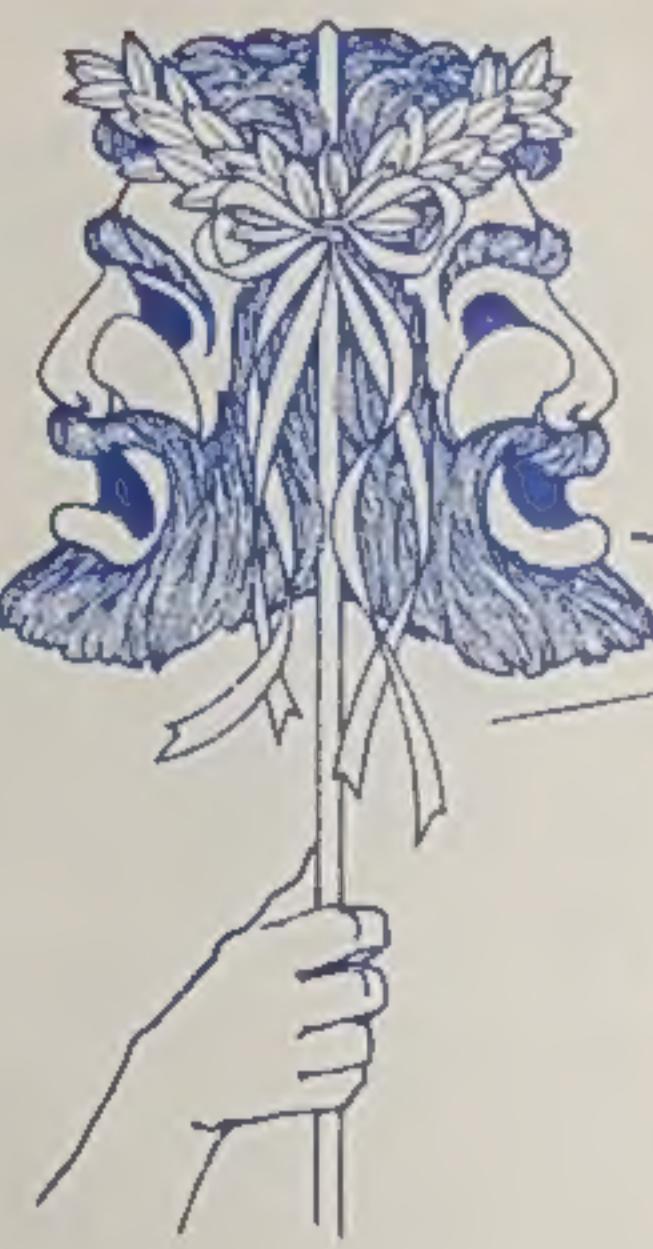
Phone(s) _____

Items you will rent(you may include play titles) _____

Items you will loan (you may include play titles) _____

Items you need(you may include play titles) _____

Teresa Stohs, 1427 Willow Dr., Olathe, Ks. 66062 913-764-2201 home



1985 AKT UNIVERSITY/COLLEGE DIRECTORY

indicates AKT Organizational Membership

* indicates Chair, Department Head or Director

ALLEN COUNTY COMMUNITY COLLEGE
1801 N. Cottonwood
Iola, KS 66749
316/365-5116
* Kevin Alexander

BAKER UNIVERSITY
Baldwin City, KS 66006
913/549-6451
*Bruce E. Woodruff

BARTON COUNTY COMMUNITY COLLEGE
Great Bend, KS 67530
316/792-2701, x 185
*Edward T. Kelly
Kay Robinson

BENEDICTINE COLLEGE
Atchison, KS 66002
913/367-6110, x 283
913/367-5340, x 489
*Doug McKenzie
Helen K. Volk

BETHANY COLLEGE
Lindsborg, KS 67456
913/227-3311, x 133
*Piet R. Knetsch

BETHEL COLLEGE
North Newton, KS 67117
316/283-2500, x 348, 340
*Arlo Kasper
Warren Deckert

BUTLER COUNTY COMMUNITY COLLEGE
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El Dorado, KS 67042
316/321-5083, x 175
*Bob Peterson
Larry Patton

CENTRAL COLLEGE
McPherson, KS 67460
316/241-0723
*Noyes Devor
Craig Gannon

CLOUD COUNTY COMMUNITY COLLEGE
2221 Campus Drive
Concordia, KS 66901
913/243-1435, x 238
*Peggy J. Doyen
Susan Sutton

COFFEYVILLE COMMUNITY COLLEGE
11th and Willow
Coffeyville, KS 67337
316/251-7700, x 36
*Kenneth H. Burchinal

COLBY COMMUNITY COLLEGE
Colby, KS 67701
913/462-3984, x 237
*Sheila Phillip
Bruce Speiller

COWLEY COUNTY COMMUNITY COLLEGE
125 South 2nd Street
Arkansas City, KS 67005
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*Sharon Yarbrough

DODGE CITY COMMUNITY COLLEGE
U.S. 50 By-Pass and 14th Avenue
Dodge City, KS 67801
316/225-1321
*Francis J. Revitte

EMPORIA STATE UNIVERSITY
1200 Commercial
Emporia, KS 66801
316/343-1200, x 256
*John Stefano
Lendley C. Black
Karl Bruder (Emeritus)
Ron Fowlkes
Ronald Q. Frederickson
John Lehman
Anna Stevens

FORT HAYS STATE UNIVERSITY
600 Park
Hays, KS 67601
913/628-4449
*Stephen R. Shapiro
Lloyd Frerer
Stephen Larson

FORT SCOTT COMMUNITY COLLEGE
2108 S. Horton
Fort Scott, KS 66701
316/223-2700, x 51
*E. Rodney Peterson

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Haviland, KS 67059
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*Robert Ham

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Garden City, KS 67846
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*Doral (Skip) Mancini

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913/442-3238, x 33
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316/665-3500
*William Brewer

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316/331-4100
*Jo Warford
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12345 College at Quivira
Overland Park, KS 66210
913/888-8500, x 3273, 3274
*Gerald E. Snider
Matt Campbell
Margaret Godfrey (Adjunct)
Diana Mange (Adjunct)

KANSAS CITY KANSAS COMMUNITY COLLEGE
7250 State
Kansas City, KS 66112
913/334-1100
*Barbara Morrison
Kris Huffman

KANSAS STATE UNIVERSITY
Department of Speech and Drama
Manhattan, KS 66506
913/532-6875

*Harold J. Nichols
Cathy Anderson
Phil Anderson
Lydia Aseneta
Joel Climenhaga
Wallace Dace
Norman Fedder
Carl Hinrichs
Joel Justesen
Charlotte MacFarland
Mary Nichols
Lewis E. Shelton
John Uthoff

KANSAS WESLEYAN
100 E. Claflin Street
Salina, KS 67401
913/827-5541
*Kaye Dudley

LABETTE COMMUNITY COLLEGE
200 S. 14th
Parsons, KS 67357
316/421-6700
*Ed Hendershot

MANHATTAN CHRISTIAN COLLEGE
Manhattan, KS 66502
913/539-3571
*Carolyn Frey
Ruby N. Paulson

MARYMOUNT COLLEGE OF SALINA
Salina, KS 67401
913/825-2101
*Dennis Denning
Bill Bailey
William Weaver

MCPHERSON COLLEGE
1600 E. Euclid
McPherson, KS 67460
316/241-0731, x 210
*Rick Tyler

NEOSHO COUNTY COMMUNITY COLLEGE
1000 S. Allen
Chanute, KS 66720
316/431-2820
*Bill A. Jaynes

UNIVERSITY/COLLEGE THEATRE DIRECTORY, continued

OTTAWA UNIVERSITY
10th and Cedar
Ottawa, KS 66067
913/242-5200, x357
*Roger Moon

PITTSBURG STATE UNIVERSITY
Pittsburg, KS 66762
316/231-7000, x 4716
*Harold W. Loy
Barry R. Bengtsen
Cary Clasz
Robert W. Gobetz

PRATT COMMUNITY COLLEGE
Pratt, KS 67124
316/672-5641
*Ken Church
Janet Johnston

SEWARD COUNTY COMMUNITY COLLEGE
Liberal, KS 67901
316/624-1951
*Frank Challis

SOUTHWESTERN COLLEGE
100 College
Winfield, KS 67156
316/221-4150, x 244
*Darnell D. Lautt

ST. JOHN'S COLLEGE
Winfield, KS 67156
316/221-4000
*Bob Connors

ST. MARY COLLEGE
Leavenworth, KS 66048
913/682-5151, x 276
*Van Ibsen

ST. MARY OF THE PLAINS COLLEGE
Dodge City, KS 67801
316/225-4171, x 27
*Barney Korbelik
Sister Sandra Miller

STERLING COLLEGE
Sterling, KS 67579
316/278-2173
*Diane DeFranco-Kling
Paul Pinkert

TABOR COLLEGE
400 S. Jefferson
Hillsboro, KS 67063
316/947-3121, x 316
*Jack Braun

WASHBURN UNIVERSITY OF TOPEKA
1700 College
Topeka, KS 66621
913/295-6639
*John Hunter
Paul Prece
Kurt Sharp
Karen Hastings (Adjunct)

UNIVERSITY OF KANSAS
317 Murphy Hall
Lawrence, KS 66045
913/864-3381
*Ron Willis
Paul N. Campbell
Jed H. Davis
Robert Findlay
John Gronbeck-Tedesco
Gordon Kennedy
William Kuhlke
Jim Peterson
Delores Ringer
Andrew Tsubaki
Delbert Unruh
Jack Wright

WICHITA STATE UNIVERSITY
Wichita, KS 67208
316/689-3368
*Dick Welsbacher
Judith Babnich
Joyce Cavarozzi
Bela Kiralyfalvi
Audrey Needles
Mary Jane Teall (Emeritus)
Arden Weaver

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1236 Sandusky Ave.,
Kansas City, KS 66102
913/621-6070

MID-AMERICA NAZARENE COLLEGE
Olathe, KS 66061
913/782-3750

SPECIAL NOTE

Please help AKT keep our files up to date by notifying the Central Office (1334 Lakeside Dr., Topeka, KS 66604, 913/232-7709) whenever faculty changes occur. THANKS!

COMMUNITY THEATRE NEWS

The Kansas Community Theatre Conference (KCTC), the community theatre division of AKT, is trying to update its 1984 Directory of Kansas Community Theatre. Dale Tally, KCTC Chair, requests every community theatre person reading this column contact her (see address on back of MARQUEE) or the AKT Central Office (also on back page) regarding the current contact person, address, and phone number of his/her theatre group. The deadline for updated information is May 1.

Meantime, here is some updated information obtained at the AKT Convention/FACT Festival in February:

ATCHISON PERFORMING ARTS ASSN., 302 N. 5th St., Atchison, KS 66002; phone 913/367-1647. Contact person: Jackie Hinton, Managing Director, 1204 Westridge Dr. Atchison 66002; 913/367-5050.

This group was incorporated in Jan. 84. It has a 12-member Board of Directors and a paid half-time Managing Director. The 220 seat theatre in the Presbyterian Community Center is provided for the cost of utilities. First season (84-85): 6 shows plus one guest production. Second season: 5 shows plus 1 guest production. Purpose: to provide family entertainment meet people needs of those who have an interest in theatre involvement at all levels, provide learning opportunities for human development through theatre.

THE BARN PLAYERS, INC. have a new address: 9633 Metcalf, Overland Park 66212. Phone: 913/381-4004. Dorothy Godett is Exec. Secretary. The Barn, founded in 1955, is celebrating its 30th year this season. They do four plays, one musical and four readers' theatre presentations each season (June through August).

WINFIELD COMMUNITY THEATRE: Greg White is no longer President/Contact Person. Send all correspondence to the box number in your Directory until notified further (after elections).

IOLA COMMUNITY THEATRE: Contact person is Mary Martin, P.O. Box 145, Iola, KS 66749.

MANHATTAN CIVIC THEATRE: Contact person is Kevin Kneisley, 812 N. 6th St., Manhattan 66502. Phone 913/539-7478.

SALINA COMMUNITY THEATRE has a new address after all these years: Box 2305, Salina, KS 67402-2305.

MANHATTAN CIVIC THEATRE conducted a Playwrights' Showcase this fall. Jonathan Holden's play THREE TALES FROM GRIMM was chosen as the winner. Second place winners were Paul Currant and Sharon Fleming for ELLEN and third place went to Wallace Dace for THE SOLDIER AND THE ACTRESS. At the suggestion of the judges, scripts by Richard Harris, Chloris Killian and Rix Shanline were given honorable mention.

The winning scripts were chosen by a panel of judges chaired by Joel Climenhaga of K-State and included Ronald Willis of KU and Bela Keralyfalvi of WSU.

THREE TALES FROM GRIMM is a bizarre retelling of three familiar fairy tales with an adult theme. It is definitely not a children's show. It will be produced by MCT in consultation with Prof. Holden on May 24-25 and will be directed by Charlotte MacFarland. (From MCT Newsletter).

The competition was funded in part by the Kansas Arts Commission.

LAWRENCE COMMUNITY THEATRE officially opened their new "home" with an original play by John Clifford, I WAS RIGHT HERE A MOMENT AGO, on January 23rd. Bravo!

JUNCTION CITY LITTLE THEATRE continues its fund raising for restoration of the Opera House into a theatre and conference center. JCLT is also organizing a Players Club as a social organization of theatre people in the community.

If anyone is interested in going to Minot ND for the Region V FACT, or to Racine, WI for the National FACT in June, contact the AKT Central Office for details.

The American Community Theatre Assn (ACTA) has established the Community Theatre Foundation as a fund raising arm to support the Festival of American Community Theatre (FACT). The Alaska State Community Theatre Assn. challenged the ACTA Board to match a \$3000 contribution to get the fund started, and the ACTA Board Members personally pledged over \$3000 at their Omaha Winter Board Meeting March 1-3. Contributions may be made to: CTF/Comm. Theatre Fdtn, c/o Robert Bruce, Treas., P.O. Box 1583, Wilmington DE 19899.

WILLIAM INGE FESTIVAL

The William Inge Festival and Conference, a four-day, star-studded celebration of Independence's native son playwright, will feature gala dinners with Bill Kurtis, CBS newsman, a musical event with Walter Willison and Jeffrey Silverman, and a tribute to Robert Anderson, contemporary playwright. The Festival begins Sunday, April 13 and ends Tuesday, April 16 with performances of Inge's play PICNIC by the Cloud County Community College Players. There will be workshops and seminars, tours of Inge's Independence collection will be on exhibit. Governor John Carlin will present the William Inge Playwright Award for Outstanding Contribution to the American Theatre to Robert Anderson, Monday night, April 14th.

Actress Shirley Knight will lead two lecture-type workshops Tuesday morning on acting techniques and modern theatre. Other lecturers are Patricia McIlrath of the Missouri Rep and Ronald Willis of the KU Theatre.

The festival and conference are funded through grants from the Atlantic-Richfield Foundation (ARCO) and the Kansas Arts Commission.

For further information, contact Terry Jordan of the Independence Arts Council at 316/331-8502 or the College, 316/331-4100.

NON-PROFITS, TAKE NOTE

There has been an increase in the mileage deduction allowed to volunteers working with arts organizations for the use of passenger automobiles--from 9¢ per mile to 12¢.

Does IRS have a limit on the amount a non-profit may have in its reserves or fund balance? There is no limit set by IRS on the fund balances or amount of assets a non-profit may accumulate. IRS will not challenge an organization's exempt status over this point unless the organization is not carrying out any significant program activities. In other words, an organization might be challenged, not for having reserves, but for failure to run programs consistent with its exempt purposes.

MORE MISCELLANEOUS

DRAMA AND PLAYS FOR THE OLDER THESPIAN is available from Educational Parameters for the Elderly, 83 Industrial Lane, P.O. Box 570, Agawam, MA 01001. Cost is \$13.95, plus \$2 for shipping and handling.

Samuel French has a new address: 45 W. 25 St., New York, NY 10010.

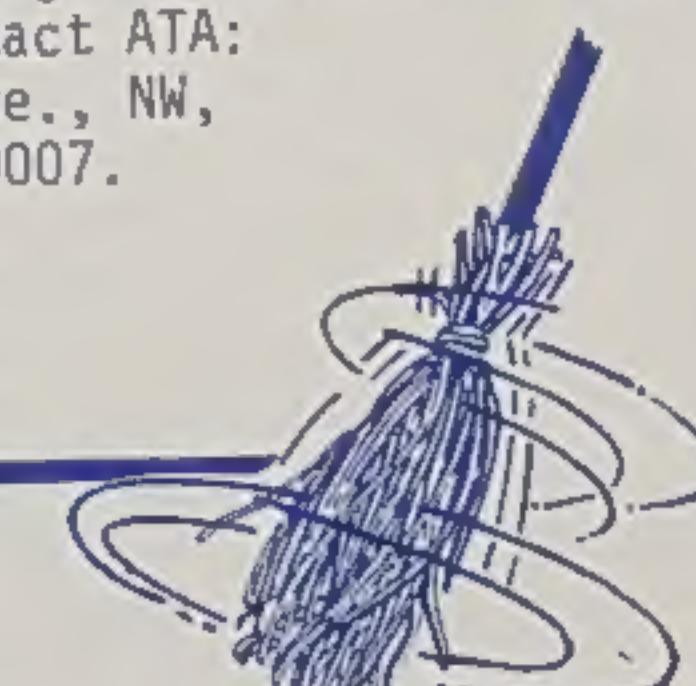
Madison Theatre Guild (WI) is seeking a General Manager to begin July 1, 1985. Contact: Search Committee, 2410 Monroe, Madison WI 53711.

PLEASE SEND LISTS!

AKT is trying to build its master mailing list in order to conduct a membership campaign this fall. Community theatres in particular are requested to share your list of active volunteers with AKT so we may contact them and encourage them to join individually. Send lists of names to AKT Central Office, 1334 Lakeside Dr., Topeka, KS 66604. THANKS!

DON'T FORGET TORONTO

The American Theatre Association's annual Convention will be held August 4-7, 1985 in Toronto. Your chance for international travel and learning and fun! For further information, contact ATA: 1010 Wisconsin Ave., NW, Washington, DC 20007.



DOING YOUR SPRING HOUSECLEANING?

PLEASE

SEND AKT ANY UNNEEDED SCRIPTS!

MISSION: QUALITY THEATRE IN THE ACADEMIC SETTING - THE SECONDARY SCHOOL

by Jerry Proffit

(Remarks delivered at a college/university/secondary school theatre conference at the Pennsylvania State University Nov. 10, 1984 - sponsored by Theatres of Pennsylvania)

It is a pleasure to be here today to talk about something which is very important to me--theatre in the secondary schools. I have been a high school theatre teacher for 22 years. The challenge, excitement, and possibilities which that position offers are what sustain my enthusiasm for teaching. I am speaking to you not from the position of having a lot of answers or of having made great accomplishments, but from the position of a teacher who believes in the value of theatre and who is constantly striving to find the best way to help students grow in their skills and appreciation of the art of theatre.

As theatre teachers who are teaching five classes a day, directing three or four productions a year, and fulfilling umpteen other duties and obligations which fill our lives, we are sometimes faced with doubts--wondering if all the hours, frustration, and occasional artistic disasters are worth the effort. Why are we doing theatre? Why should there be theatre programs in the secondary schools?

A recent paper by a psychologist from the University of Chicago, M. Csikszentmihaly, supports something we in theatre have known for a long time. He says that most people working in the theatre know deep down that the real reason for involvement is what one gets from the performance--what John Dewey called the aesthetic experience, the state of mind complete in itself that needs no goal outside itself. Csikszentmihaly further says, "It is not necessary to disguise theatre into a character building activity or into a temple of learning. It makes more sense to face the fact that what happens on the stage is a reality in its own right, sufficient unto itself and needs no bolstering from the outside."

Teachers of theatre understand this aesthetic experience. They have felt it themselves and they have heard students talk about it--the excitement, fun and fulfillment of being on stage, whether through improvisation in the classroom or in public performances. There is an exhilaration of being more than one is or simply of other

than one is in everyday life.

Of course, we work with those who need more justification for theatre. The intrinsic value of theatre is too nebulous. We have to justify our jobs, our course offerings, and our budgets by identifying the many extrinsic values. COMING TO OUR SENSES presents a strong case for the importance of the arts in the schools and is an excellent source because the authors are not theatre people who might be suspected of being biased. The authors recognize that the schools today are very regimented, perhaps more so in recent years with the emphasis on "back to basics," and that there is little opportunity in the regular classroom for creativity and invention. The stress is on acquisition of prescribed skills, on conformity and submission. The arts, however, are tangible and experiential. They make concepts clear, memorable, and organized. Involvement in theatre leads students to imaginative solutions to problems rather than reproducing "right answers." Because theatre is a primary and dynamic representation of humanity, creating it can diminish cultural and racial estrangement. Involvement in theatre requires constant judgment and thus it informs choices, declares values, defines the self and puts events and patterns into perspective. Involvement in a production of 1776, for example, whether as a student member of the cast or as a member of the crew, will bring the period, the conflicts, and the significance of that historical event more completely into the student's understanding than the standard classroom lecture, reading assignment, or discussion. Scene work with such plays as A RAISIN IN THE SUN and A DIARY OF ANNE FRANK will more likely reduce prejudices than the most pious lecture.

We know that adolescence is a difficult and tense time filled with problems that, for most teens, are inevitable. A successful transition from childhood to adulthood depends on satisfactorily dealing with these problems. Traditional societies provide rituals and rites of initiation and well-defined role models. Today's youth

Quality Theatre in the Academic Setting--The Secondary School, continued

have the almost impossible task of identifying values and models in our complex society full of conflict and ambiguity. Theatre deals with the problems of identity and values. It is an excellent context for self discovery, an outlet for the enormous energy of youth and a stimulation for the imagination. It's true that the arts in general provide many of these extrinsic values which have been mentioned, but it is very clear to me that no other art form provides the comprehensive experience that theatre does. When we create theatre, we use all our senses; it requires a total physical and mental involvement which results in a more memorable and significant experience.

There are many sources which list the extrinsic values of theatre in education. It is interesting to note that of the twelve goals for schooling in the United States as analyzed by Goodlad, at least ten can be significantly developed through theatre in education: a) intellectual development, b) enculturation, c) interpersonal relations, d) autonomy, e) citizenship, f) creativity and aesthetic perception, g) self-concept, h) emotional and physical well-being, i) moral and ethical character, and j) self-realization. Of these, theatre is probably the best means for developing at least half.

The uninformed may not agree, but to me, it is absolutely clear that theatre is vitally important in the schools. But what is the ideal program for the secondary school? We realize that certainly there is no one program that would do for all the schools across the country. Each community has unique characteristics which must be considered in developing a program, and there are a number of sources which offer suggestions for programs. As an example, the criteria which I now suggest came from materials from both the Virginia and the Illinois Departments of Education:

1. Theatre and dramatic experiences should be available for all students. Ideally, the theatre teacher should have time to explore ways of interesting a broader segment of the student body through work with English classes or by providing mini-courses for students in study halls. One of my colleagues in a neighboring school developed a program using his production of MEDEA to introduce freshmen to the process of theatre. Selecting the scene between Medea and Jason, the student actors

first improvised a parallel contemporary conflict, then did a reading with the director's stopping them to make comments, and finally they presented the finished scene in costume. Connected with that project was the distribution of information about the theatre program, the classes, and pointers about the responsibilities of a theatre audience. The program increased attendance at the play, improved the general audience behavior and had a positive influence on class enrollment the following year.

2. A theatre program should be comprehensive. All aspects of theatre should be included: acting, directing, design, stagecraft, elements of costume and make-up, playwriting, academic study of history, criticism, and theories. A comprehensive program will reach the casually interested student with introductory and survey courses and will also provide the special student with in-depth experience and study in advanced courses. A well-planned program will expose students to whatever theatre is in the surrounding area and bring in theatre artists for giving instruction in specialized areas.

3. The ideal theatre program should be an integral part of the school experience. Just providing theatre classes and mounting productions are not enough. Theatre programs can easily become isolated and elitist. Ways to connect with the total school program should be developed, ways such as preparing scenes from literature which the English classes are working on taking the scenes into the classrooms, selecting plays which will supplement the curricula of different departments, presenting student/faculty productions, and even providing mimes and clowns for school pep assemblies.

4. The theatre program should include but not be limited to well-directed extracurricular productions. The productions and classes in theatre arts should be independent of each other, but students should certainly realize the inter-relationship between the two. The classes will reach some students who can't or won't audition for the productions; the productions will reach those students who can't work the theatre classes into their schedules. The production schedule should offer a variety of experiences for the students--dramas, comedies, musicals, children's shows, student-written shows, student-directed shows,

Quality Theatre in the Academic Setting--the Secondary School, continued

shows which tour, classical plays as well as contemporary plays. During his/her four years of high school, the student should have experienced a variety of styles, periods, and forms of theatre.

5. The theatre offerings should be taught by people who are thoroughly trained and educated in theatre. An untrained teacher/director can be very detrimental to a theatre program. It is probably better to have no theatre than to have it overseen by incompetent or ill-equipped people.

6. The extra-curricular productions must be directed by a well-trained theatre artist who is given class-load teaching credit for directing and producing a play or at least is given a substantial stipend to compensate for the long after-school and weekend hours.

It is difficult to identify specific outstanding theatre programs in the secondary schools. What might be an outstanding program for one school, based on location, funds, community support, etc., could be an inadequate program for another school. The Rockefeller Fund selects ten schools each year with outstanding arts programs, some of which have been particularly strong in theatre. In addition, the Secondary School Theatre Association each year honors a high school teacher who has an outstanding theatre program. More importantly, each of us, as teachers committed to the art, needs to assess our own programs periodically--to determine ways in which we can improve and to ascertain what it will take to bring about the improvements.

At a recent sharing of ideas in the Midwest, a list of ways used by teachers to advance their programs was developed. Although some of the suggestions are not particularly new, they may be helpful to teachers who have not tried them:

1. The most important element in developing ideal theatre programs is to do quality work. Even if teachers mount only one production a year and/or teach only one theatre class, the work must be of the highest quality possible. Careful attention must be given to every detail of the production; detailed planning must go into the class.

2. Know the rationale that will help you to support your theatre program and learn

to present it often and with vigor. Keep aware of what's happening in your field by belonging to your state and national theatre associations. Go to your administrators and school boards and explain what great value you are providing the students. Thank them for their support, even if it is minor.

3. Be a politician. Know who your state, city, and school officials are. Send them tickets to your productions. Invite them to an opening and a reception to honor them for their support for the arts. Politicians are always looking for settings in which they might meet their constituents and will respond to your plans.

4. Contribute to the life of your community. Give technical advice to the elementary and junior high schools. Lend costumes, properties, and lights. Provide entertainment to organizations. Join civic clubs. Stage the 4th of July event, etc.

5. Know how your school is financed and how the budget works. Perhaps there is a category other than theatre from which you could get your equipment. Try to gain an ally on your maintenance staff who might run some of your equipment needs through the maintenance budget. Or check with other departments which do not use up budgeted funds for expendables. Perhaps they would be willing to purchase some of your needs.

6. Start a parent support group. If there is already a music parent group in your school, ask them to expand and to become a fine arts group. They can help by publicizing productions, securing costumes and props, and raising funds, and are excellent ambassadors for your program.

7. Brag about your work. Let people know your educational philosophy. You cannot afford to be modest. Create special events which cause news--a visiting artist, a returning alumni who has made a name in the arts, etc.

8. Mail your program to VIPs. Include in your programs statements about the value of your work--what the students are gaining through their involvement.

It's true that high school theatre director/teachers are already extremely busy and the thought of adding activities from

Quality Theatre, continued

the above list might seem overwhelming, but adding even one for this year and another next year will mean gaining more ground for your program. But most of all, remember that the work you are doing is of great value as it contributes significantly to the growth and healthy development of so many students whose lives you touch each day. Good luck!

(Jerry Proffit is Director of Dramatics at Niles North High School, Skokie, IL, and Past-President of the Secondary School Theatre Association. This article is reprinted with permission.)

JOHNNY APPLESEED TO TOUR IN FALL

Theatre for Young America, Overland Park, KS announces the availability of JOHNNY APPLESEED during October, November and December, 1985. The tour package includes a complete professional (equity) theatre production, a press kit, a study guide for teachers, workshops on various aspects of theatre, and professional assistance in setting up the event. TYA is supported by the Kansas Arts Commission. For more information, call 913/648-4600.

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Aug. 9-11, 14-17 - GYPSY

All performances in the Little Theatre of Johnson County Community College at 8:00 pm

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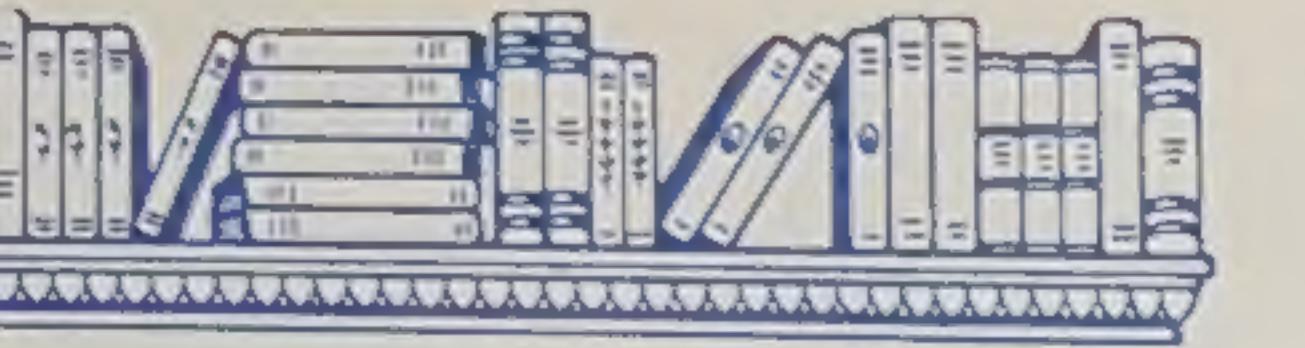
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MISCELLANEOUS



RESOURCES

The 1985 New York Casting and Survival Guide...& Datebook (the New York Performer's Handbook) is now available for \$13.95 plus \$2 postage and handling from Peter Glenn Publications, 17 East 48th St., NYC 10017 (call: 212/688-7940).

The Ohio Community Theatre Association has two monographs available for \$2.50 each: Insurance for Theatres by James Amstutz, CPCU, Director of Commercial Lines, Central Insurance Companies, and Who's Out There-Why? Who's Not Out There-Why? (A brief look at market/audience analysis) by Wallace Serling, Department of Theatre, University of Akron. Orders should be sent to: OCTA, c/o Janet C. Michel, Ex. Secretary, 824 Woodworth Dr., Findlay, OH 45840.

Non-Profit Piggy Goes to Market is the story of the Denver Children's Museum effort to develop fundraising projects which mesh with their purpose as a museum while placing them onto a sound financial footing. Copies are available for \$9.90 each (postage included) from The Children's Museum, Attn: Piggy, 2121 Crescent Dr., Denver, CO 80211.

Public Service Materials Center has a "complete fund raising catalogue" for winter/spring 1985. Write to: 111 N. Central Ave., Hartsdale, NY 10530.

International Thespian Society, USITT, SSTA and CTAA have co-published Theatre Technology and Design: A Course Guide. The 144 page book has major sections on theatre spaces, lighting, costuming, sound, makeup, props, and scenery. It is available for \$9.95 plus \$1.50 postage from ITS, 3368 Central Pkwy., Cincinnati, OH 45225.

Building a Better Board: A Guide to Effective Leadership by Andrew Swanson is available from: TAFT, 5125 MacArthur Blvd., NW, Washington, DC 20016.

Making Things Happen: The Guide for Members of Volunteer Organizations by Joan Wolfe is available for \$7.95 plus \$1.50 postage from Brick House Publishing Co., Inc., 34 Essex St., Andover, MA 01810.

Cognition and Curriculum: A Basis for Deciding What to Teach by Elliott W. Eisner presents a powerful case for rethinking the narrow view of literacy that underlies both the back-to-basics curriculum and our current models of educational evaluation. In arguing for a more generous view of literacy one that goes beyond verbal and numerical skills, Eisner demonstrates the central role of the senses in the twin processes of human conceptualization and expression. His generic definition of "literacy" as "the power to encode or decode meaning through any of the forms that humans use to represent what they have come to know" sets the stage for the ensuing discussion about the appropriate boundaries of school curriculum and educational evaluation.

Writing in Musical America (Oct. 1983) education editor Charles Fowler called Cognition and Curriculum "the most powerful case for the arts in education that has come along in recent years."

It is available from Longman, Inc., 19 West 44 Street, New York, NY 10036 for \$12.95. (Thanks to AEA Communiqué).

A catalogue of Broadway memorabilia is available from One Schubert Alley, 311 W. 43rd St., New York, NY 10036.

The Center for Arts Information has published the fourth edition of Jobs in the Arts and Arts Administration, a 12-page information booklet listing over 100 sources for finding employment in the arts. Cost is \$4 from the Center for Arts Infor., 625 Broadway, New York, NY 10012. All orders must be pre-paid.

No Quick Fix is a "how-to" handbook that will help you out of crisis management. It is planning made simple. Cost \$9.95 plus \$1 postage; FEDAPT, 165 W. 46th, NY 10036.

There is a "Committee for National Theatre Week," which is a non-profit theatre arts foundation. It is the original sponsor of National Theatre Week as proclaimed by the President and Congress of the U.S. Formed in 1982, it is primarily concerned with creation of the best possible communication between the theatre community and the public. It is promoting a U.S. Postage stamp to honor "theatre" of America. For more information, write: NTW, 1807 Market St., San Francisco, CA 94103.

Louis Harris and Associates have recently completed the fourth survey of Americans and the Arts. The results of the survey indicated that people have 8 hours per week less leisure time than they did in 1980 since they are spending more hours at work. Despite this decrease in the free time of Americans, arts attendance and participation has continued to rise. ACA Update gave the following statistical highlights of the survey:

*67% report they have attended a live performance of a play, musical comedy, pantomime or other theatre in 1984. This is up from 53% in 1975. A total of 115 million adults attended theatre performances.

*35% of all adults nationwide report having attended a live performance of opera or musical theatre in 1984.

*34% attended classical or symphonic music by orchestras, chamber groups, or soloists.

*58% went to a live performance of ballet, or modern, folk or ethnic dance.

*58% attended exhibits of paintings, drawings, sculpture. It was also noted that 9 out of 10 people are convinced that children in schools should be exposed to cultural activities and 52% believe school children are being deprived of cultural opportunities.

For more information about membership and services in ACA, write ACA, 570-7th Ave., NYC 10018. Phone 212/354-6655. (Thanks to IN Theatre Assn newsletter).

The Mid America Theatre Conference (MATC) Nov. 1984 newsletter listed the following items:

The National Committee/Arts for the Handicapped has announced a new directory that can guide disabled high school students seeking appropriate institutions

for theatre study. The directory is free while supplies last, and was compiled by the National Committee with the American College Theatre Festival and the American Theatre Assn. For a copy, contact: NCAH or the ACTF, Kennedy Center Education Program, Washington DC 20566.

Accessible Theatre Arts Programs, a new 56-page booklet which promotes opportunities in educational, community, and professional theatre for actors, technicians, and audience members with special needs, is available from the Texas Education Agency, Publications Distribution, 201 East 11th St., Austin, TX 78701. Cost is \$1 per copy.

Improvisational Theatre for the Classroom, a Curriculum Guide for Training Regular and Special Education Teachers in the Art of Improvisational Theatre, by Robert Alexander, Director of the Living Stage Co., and edited by Wendy Haynes, Special Projects Director of the Company, is now available. Completed in 1983, this loose-leaf volume was funded by the Dept. of Education, Division of Personal Preparation. For information on obtaining copies, write: Living Stage Theatre Company, 6th and Maine Ave., SW, Washington, DC 20024.



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The AKT Central Office is located at 1334 Lakeside Dr., Topeka, KS 66604 (913/232-7709)
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